

THE RCM MAGAZINE



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PROVISIONAL CONCERT FIXTURES

MIDSUMMER TERM, 1946

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, MAY 1, at 6 p.m.
Recital (string quartet and piano)

Second Week

WEDNESDAY, MAY 8, at 6 p.m.
Recital (cello and piano)

Third Week

WEDNESDAY, MAY 15, at 6 p.m.
Chamber Concert
THURSDAY, MAY 16, at 6 p.m.
Opera Repertory

Fourth Week

WEDNESDAY, MAY 22, at 6 p.m.
Chamber Concert
*THURSDAY, MAY 23, at 6 p.m.
First Orchestra

Fifth Week

TUESDAY, MAY 28, at 6 p.m.
Second Orchestra
WEDNESDAY, MAY 29, at 6 p.m.
Chamber Concert

Sixth Week

WEDNESDAY, JUNE 5, at 6 p.m.
Chamber Concert

Seventh Week

WEDNESDAY, JUNE 12, at 6 p.m.
Chamber Concert

Eighth Week

WEDNESDAY, JUNE 19, at 6 p.m.
Chamber Concert

*THURSDAY, JUNE 20, at 6 p.m.
First Orchestra

Ninth Week

WEDNESDAY, JUNE 26, at 6 p.m.
Dramatic

Tenth Week

WEDNESDAY, JULY 3, at 6 p.m.
Chamber Concert

Eleventh Week

TUESDAY, JULY 9, at 6 p.m.
Second Orchestra

WEDNESDAY, JULY 10, at 6 p.m.
Chamber Concert

Twelfth Week

*THURSDAY AND FRIDAY, JULY 18
and 19, at 6 p.m.
Opera with First Orchestra

* Tickets are required for these concerts.

H. V. ANSON, Registrar.



SIR HUGH ALLEN

THE R·C·M MAGAZINE

VOLUME XLII

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SIR HUGH ALLEN

(Broadcast by the Director on Thursday, February 21,
1946)

I am here to pay the tribute of a few words to the memory of a great musician and a great Englishman. His dynamic personality, his creative energy, and his broad humanity were features of his character and work in any sphere that he touched ; and, directly or indirectly, that touch moulded the activities of men, of societies, and of institutions, in every department of our British musical life. He was at home in Schools, in Colleges, and in Cathedrals. He was the spear-head of the musical profession. He devoted this same disinterested service to a rural festival at Petersfield or to the vaster auditorium of Leeds. He was a scholar, but a practical scholar, who covered the whole field of musical history by performing every fine work he could discover, whether old or new.

To all this was added a passionate interest in the talents of other men, and particularly young men. One story I would tell of him. In the war of 1914 a brilliant young organist lost an arm. Dr. Allen, as he then was, resolved to play a day's services on the organ at New College with one hand only, so that this young man might not lose heart. The young man is middle-aged now, but he plays, and plays well.

Someone once said, "When Sir Hugh comes into the quad. of New College it begins to spin." There was a volcanic spirit in him which gave purpose and energy to everything he came near. That spirit is now at rest, but its fruits survive in the enterprises he founded, and its memory is very fragrant in the hearts of his friends.

H. P. A.

During a friendship of over fifty years I have experienced many acts of kindness from Allen. The one which remains clearest in my memory dates from very early days when we were both undergraduates at Cambridge. One day he rushed (I need hardly say) into my room on some business and happened to see on my table a part-song for T.T.B.B. which I had just finished. He immediately put it in his pocket and arranged for four undergraduates to sing it at one of the Musical Club concerts. At the performance one of the singers went astray and the piece ended in chaos. Allen, determined that the composition should have a fair hearing, engineered an "encore," much to the disgust of the audience, who disliked the work even more the second time than the first.

This was Allen at his most characteristic. It displayed not only his kindness of heart but the fact that the human element in music was always uppermost with him. Here was a young composer who would be much helped in his studies by the (possibly unpleasant) experience of a public performance. Allen was determined that he should have that experience—and if the audience did not like it they could lump it.

Years later he saved my "Sea Symphony" from still-birth by insisting that the Bach Choirs, both of London and Oxford, should perform it, though he confessed to me afterwards that after the first performance at Leeds he had grave doubts as to its success.

It was, as I say, the human element which was uppermost in Allen's artistic outlook. A story is told of a rehearsal of Bach Mass in B minor at which Allen was obliged to be late so that the practice was started by his deputy. They were singing the "Qui tollis peccata mundi." In vain the deputy (who probably knew much more about the dry bones of voice production than Allen) tried to achieve the right tone by technical means. In vain he preached about head resonance, throat resonance and chest resonance. Then Allen came in and took up the baton: "Remember," he said, "that He is bearing a heavy burden"—and all was well.

R. VAUGHAN WILLIAMS.

"SIDDOWN." The timid freshman folded up promptly, but luckily there was a chair within reach which saved him from collapse on to the floor. He had a considerable request: to be allowed to sing in the B minor Mass at Reading a few days later. There was to be only one rehearsal, and no one was allowed to sing who had not taken part in the Oxford performance last term. After a moment's silence the fine head was lifted abruptly with those piercing eyes fixed on the freshman. Permission was given on condition that the rehearsal was "managed all right."

So began a friendship which lasted thirty-eight years, and included many and varied relationships, usually implying much giving by the older man and taking by the younger. At Oxford there were the inspiring choir and orchestral practices—each at least once a week, culminating in thrilling performances of works from an astonishingly wide repertoire; then there were delightful gatherings in his big music room at Keble Road, where many of the greatest figures in music could be seen and actually talked with, and Lady Allen's friendly hospitality enjoyed again and again. There were often opportunities to act as deputy when H. P. A. was called away to London, and there was the valuable experience of organizing the chamber music programmes of the University Musical Club; odd orchestras and choirs wanted for plays, festivals, illustrations to lectures; and always the friendly hints born of practical wisdom to help one to carry the job through at any rate passably successfully.

Then came the Royal College, where Sir Hugh (as he had then become) insisted on the foundation of a class for conductors with a long-suffering Third Orchestra on which to experiment. That was a memorable time:

many brilliant students returning from the war with their keenness reinforced and tempered by that experience ; a number of new appointments to the staff, and everybody guided and helped by the new Director, whose affection and admiration for his predecessor kept his reforms gentle and moderate, but still allowed him to change the character of the College fundamentally from a rather close-disciplined institution where technique played a great part in the daily round, to a place where music mattered most, where everyone was encouraged to take part in everything, and the underdog got his share of it all, even to the precious experience of public performance.

In those days, too, we saw our Director mixing a great deal in the world outside. He was in the centre of new ventures and movements in music, his advice and his blessing were sought in fields far removed from the academic, and it was not only in society that statesmen and city men sought and enjoyed his company.

And so he came naturally into the early councils of the B.B.C. as it grew into the musical life of the country, and was for many years Chairman of its Musical Advisory Committee. He sensed at once the power of the new medium, and was gravely suspicious, but he early came to know Lord Reith and as their acquaintance became closer, their mutual confidence increased, with far-reaching results. His outspoken criticism of new projects often saved us, before it was too late, from taking a step which might harm some other musical community, a course only too easy when an organization grows as fast as did the B.B.C.

His retirement to Oxford and the war removed him somewhat from the centre of the musical world, but he did great work in advising the authorities about the recruitment of musicians, and although there were interludes of tiresome illness, in between he seemed to have all the old vitality, and that judgment and common sense which caused him to be "the most trusted musician of his time." As a teacher and conductor his influence spread far and wide ; as a musical statesman his power has probably had a broader scope than any man's in English history ; as a friend he leaves a void in many hearts, but a vital influence which is immortal.

ADRIAN C. BOULT.

I knew Sir Hugh Allen when I was a small new chorister in Chichester Cathedral. He was assistant to Dr. Read, a very able musician and a quiet, attractive man. There could not have been a greater contrast between two men: Read, most methodical of men, got his results by quiet, persistent rehearsal ; the volatile Allen by a fierce enthusiasm which stirred us to effort, which with its background of Read's thoroughness produced results which made us famous as a Cathedral Choir. Strangely enough, we were never terrified by this formidable personality. Indeed, we feared Read more than we feared Allen: we were doubtless moved by the knowledge that Read carried his thoroughness (in the matter of accuracy) into his corporal punishment, where Allen's impulsiveness made him distribute his aim in such a catholic way as to leave behind a much less painful effect! Occasionally we were allowed the privilege of "sitting up in the organ" during the service. Sitting with Read brought admiration of his quiet efficiency, but, naturally with small boys, the admiration degenerated into boredom. There was no boredom with Allen: he swayed so much on the seat, which was a high one owing to the pedal-board being raised from the floor level of the organ loft, that we were constantly edged off the seat by him (purposely, I am sure), and we spent our time being alternately unseated and climbing up again. This was a very popular game, enhanced as it was by apparently angry glares from this grim man with his great black moustache and thick hair. There was, however,

always a "glint in the eye" behind the fierce demeanour; and those who, like myself, associated so much with him in later life and often had to encounter that exasperating rudeness which so many people did not understand and therefore disliked, could always look for and almost invariably find that "kindly glint" which was the window of a heart of gold.

Allen went up to Cambridge when he left Chichester (he was 26—rather late in life for an undergraduate), and I did not meet him again till I went up to Jesus College, Oxford. It was while I was there that I renewed my sailing associations with him. In the Chichester days he and Read shared a small yacht at Itchenor, in Chichester Harbour, and boys were taken out sailing on half-holidays. Allen's performances even at that time were legendary. When he was at Oxford he acquired an old Lowestoft fishing ketch, and I was one of those who shared in the exhilarating sport of sailing with him in this great tub of a boat. I have a vivid recollection of going alone with him from Itchenor to Portsmouth in it. Going towards Spithead we were "tide-roted," i.e., we had the wind with us and the tidal stream against us, and we both worked to such a state of exhaustion (one had to work hard, anyhow, with Allen) that he brought in a couple of yacht-boys from Portsmouth Hard before going farther. The subsequent adventures of that voyage would fill a book: from being becalmed in the Beaulieu River and being made to get into the dinghy and tow the boat to the accompaniment of forceful exhortations from Allen to do as they did in Nelson's days, to tearing along in a gale of wind into Portland Harbour only to find half the Home Fleet there and little enough room to "come up into the wind" and stop the way of the boat. On that occasion I was deputed to lie along the bulwarks to grab any mooring that was visible, and I was sat upon (literally) by Allen, weighing about 14 stone, to prevent me being dragged overboard. The finishing touch came when, owing to the wind, he ordered an "anchor watch." I took the first watch: it was the last, too, since I failed to induce him to come on deck and take his turn. He merely turned over in his bunk and grunted.

I met him next when he was Director of Music at Cheltenham Ladies' College. He appointed me there to be head of the piano department. He visited the place about twice a term to superintend informal concerts and galvanise everybody generally. The Principal always tried to make his visit an "occasion," but her difficulty always lay in complete failure to ascertain when he was coming. The story of one of these occasions gives an example of Allen's magical way with women. The Principal had extracted a promise from him to come at a certain date; as the date drew near she wrote to remind him, and, needless to say, he made no reply. The day came with still no message. The hour of the informal concert struck, and I was asked to take charge, the Principal being by then full of wrath and vowing that she would tell him what she thought of him. Just as the first girl was about to begin, Allen walked in, hurled his hat on to one chair and his coat on another, walked straight up to the Principal and held his hand out in greeting. Completely disarmed, she said not a word of reproach, but smiled helplessly and left him to carry on.

I cannot let record of those days pass without relating the motor cycle episode. Allen acquired a large belt-driven motor cycle, a fearsome single-cylinder machine with a bark like an Oerlikon gun. Motor cycles were not very well balanced in those days, and when I saw him arrive from Oxford on this contraption (with an empty sidecar attached to it!) I warned him to be careful. As might have been expected, he pooh-poohed my misgivings; but, as luck would have it, he did happen to skid that very day on Cheltenham tramlines, and it made him thoughtful. Allen had to be back in Oxford early next morning for the New College service, and he had arranged with his host to be called at 5.30 a.m. When the

maid went to call him he had gone! I saw him some time later and asked what had happened, and he said: "I was frightened by that skid, Fielden, and I decided to take your advice and go home slowly. I got up at 3.30 a.m., and I not only went dead slow, but I stopped whenever I saw a heavy stone to pick it up and put it in the sidecar."

When he became Director of the R.C.M. there were many who, remembering the geniality of Sir Hubert Parry, could not understand this strange, brusque personality who suddenly burst upon them. While some were always irreconcilable, most of them were gradually converted by the discovery of a lovable human soul behind the grim exterior. There were difficulties, as there always will be between strong temperaments, and times when great patience had to be exercised; but in the end a paternal human atmosphere was established which was endorsed by the almost universal sorrow at his passing. For myself, while I, too, had difficulties in common with others, I could never forget my boyhood experience of the "grim, kindly glint" in the eyes of the man who, for all his bluntness and dourness, was able to extract such devotion from all sorts and conditions of people as few men can have experienced. That this devotion came, to a very large extent, from young people is as great a tribute as can be paid to any man, and to none so much as to this man whom Sir George Dyson in his broadcast called "a great Englishman."

T. P. FIELDEN.

Just before I went up to Oxford, I had a letter from a friend, already at Somerville, saying, "Be sure you join the Bach Choir; the subscription is 10s. a year and it's the best ten bob's worth you'll ever get."

The conductor of the Bach Choir was Sir Hugh Allen.

Rehearsals were held on Monday evenings and none of Oxford's many attractions proved a rival to them. I was a first soprano and Sir Hugh regarded the sopranos with deep suspicion: he thought they were all people who could not sight-read or hold an under-part, so they came in for the largest share of his most original and invigorating abuse, and they spent their Monday evenings in a delightful mixture of apprehension and enjoyment. Individuals whom Sir Hugh suspected of fudging difficult passages were often made to sing them alone. The rehearsals were held in a big place with benches in a semi-circle reaching nearly to the ceiling, but distance was no protection, for Sir Hugh with his uncanny instinct would always detect a shirker, and, pointing a finger at someone in the top back row, would shout, "You—sing that alone," and with a louder shout to the pianist, "No, don't give her the note." The victim's only resource, when thus singled out, was to sit quite still, neither blush nor blench, and pretend he was pointing at someone else. But this only afforded a temporary escape, as Sir Hugh then used to go on to ask the choir in general whether he was cross-eyed or whether it wasn't quite obvious that he had meant that . . . that . . . then followed a striking description of the victim's personal appearance.

During my nine terms at Oxford, Sir Hugh did the following works with the Bach Choir: Bach's Magnificat, Sleepers Wake, B minor Mass and Christmas Oratorio, Beethoven's Mass and Choral Symphony, Brahms's Requiem, Vaughan Williams's Sea Symphony and "Toward the Unknown Region," Holst's Hymn of Jesus, Parry's "Blest Pair," Rootham's "Brown Earth." Perhaps there were even one or two more works which I have forgotten, but everyone will understand that to come up to Oxford from a girls' school, where the most ambitious choral works can only be two- or three-part songs for female voices, and in three years to have the opportunity of learning all these works—and of learning them from Sir Hugh—was not only a liberal musical education but also a most thrilling

experience. It was as if one had stepped straight from one of Holywell's dark rooms to the peak whence Cortez first stared at the Pacific.

During those three years everyone who took part will probably remember most vividly the rehearsals and performance of the Sea Symphony. This took place not long after the end of the 1914-18 war, when any reference to ships and the sea touched a live wire. The Choir found the work difficult—it was at that time far less familiar than it is now—but Sir Hugh packed every rehearsal with dynamite. He had the most illuminating "tips" for getting amateurs to grasp difficult rhythm or tonality, and he had a great gift for flashing light on a thing with apt words—(does the Choir of those days remember the high note in the Christmas Oratorio that he said must be like a star?)—so that he made everyone understand in musical and in human terms the imaginative aspect of the Sea Symphony. Walking in Oxford that summer was to hear from open windows from Folly Bridge to North Oxford and from Magdalen Bridge to Hinksey snatches of the Sea Symphony being sung, whistled, and—after a fashion—played.

Everyone who belonged to the Bach Choir in Sir Hugh's time will always remember it as one of the most exciting and transmuting experiences of a lifetime, and there must be very many men and women who went up to Oxford with a mild liking for music who joined the Bach Choir, came under Sir Hugh's spell, and experienced a conversion as overwhelming as St. Paul's. Some even forsook the safe paths mapped out for them and became students at the Royal College of Music.

ANGELA BULL.

The Memorial Service in New College Chapel, Oxford, was held on March 1st, 1946, at 2.30 p.m., and was conducted by the Rev. R. H. Lightfoot. The address was given by the Warden (Mr. A. H. Smith) and the Lesson (Rev. 21, 1-7) was read by the Senior Fellow (Mr. H. L. Henderson).

The organ music was played by Dr. Harris, Dr. Watson and Dr. Dykes Bower, and included:

- (1) Sinfonia from "God's time is best" *Bach*
- (2) "Schmücke dich" *Brahms*
- (3) Prelude from the "Little Organ Book" *Bach*
- (4) Fugue in B minor *Bach*

For the choral music, New College Choir was assisted by contingents from Christ Church and Magdalen Choirs, and was conducted by Dr. H. K. Andrews. It comprised:

- (1) "Ego cubui et dormivi" *Purcell*
(From "Jehovah quam multi sunt")
- (2) Sentences from the Burial Service *Croft*
"I am the Resurrection and the Life."
"I know that my Redeemer liveth."
"We brought nothing into this world."
- (3) Psalm 16.
- (4) Let saints on earth in concert sing.
- (5) "Never weather-beaten sail" *Parry*

These are the bare outlines of a service which in every way was a fitting tribute to Sir Hugh. The choice of music was ideal and might have been made by himself. During the quiet moments before the service began, one was conscious of the tremendous affection and admiration gathered together to do him honour. It was difficult to adjust personal feelings to this concourse, the members of which all had their own vivid memories crowding in on them at that solemn moment. The cumulative effect was overwhelming. One of the happiest tributes was the gathering of six Doctors of Music in the organ loft: with two exceptions they were all past

organists of the College—Dr. Harris, Dr. Stanton, Dr. Watson, Dr. Dykes Bower, Dr. McKie and Dr. Armstrong.

The service began with the Purcell; Dr. Andrews conducted this, the Croft and the Parry from the choir stalls. He gave us the music as Sir Hugh himself used to do: simply, but with that inner intensity which gives it life.

The Warden spoke simply and intimately. His choice of words matched the nobility of the Burial Sentences, the Psalm and Campian's poem. He described Dr. Allen's arrival at New College in 1901, how he took Oxford by storm, and went on to tell of his dynamic progress through life and music until he became, as "The Times" said, "The most vital force in English music for a generation." He said Psalm 16 was included in the service for a special reason. Sir Hugh had found it appointed for his first chapel service at New College, and often recalled how satisfying and appropriate it had seemed to him on that Sunday morning:—"The lot is fallen unto me in a fair ground, yea, I have a goodly heritage." The Warden spoke, too, of Sir Hugh's cyclonic way of getting things done, and that anyone in the musical world who had a difficult problem would say, "I must speak to Sir Hugh about it." Everyone understood when he referred to the folly of "writing to Sir Hugh about it."

The music ended with Sir Hubert Parry's setting of "Never weather-beaten sail." It reminded us all of Sir Hugh's devotion to his friend's music and in particular to those "Songs of Farewell." The last lines lingered in our minds as we said to Sir Hugh with all our hearts, "Hail and Farewell."

KEITH FALKNER.

The Memorial Service at Westminster Abbey on Monday, March 11th, was in the first place a tribute to Sir Hugh from the Royal College of Music, since many professors, students and friends of the college were unable to attend the Oxford service. But not only collegians were grateful for it, and not only musicians—the large congregation testified to Sir Hugh's very many friends from all walks of life.

The Abbey choir sang Purcell's setting of "Now that the sun has veiled his light," Bach's "Jesu, Joy of man's desiring," Parry's "Jerusalem" and Sir Hugh's favourite hymn, "Jesu, Lover of my soul." Dr. McKie was at the organ, and the service was conducted by the Very Revd. the late Dean of Westminster.

DIRECTOR'S ADDRESS

MAY, 1946

Last term I spoke to you about some of the careers that await qualified students when they leave us. I dealt in the main with two broad categories. The first is educational, beginning with individual teaching and ranging through the whole wide sphere of schools and colleges up to important administrative posts under these or other authorities. This field also includes, at various stages, the control and training of amateur choirs and orchestras, both institutional and independent, and a great deal of concerted music of all kinds. This is the ladder that many of our old students have climbed.

The other broad category concerns more exclusively the executive ability of the performer as such, and ranges through orchestral playing to chamber music, includes accompanying and the very varied functions of the organist, and culminates in the few who can live on solo performances alone, either as players or singers.

To-day I should like to say something of the conditions that await you when you first have to rely on your own qualifications and qualities. And first let me stress the point that though recommendations and diplomas may give you your first professional work, they won't keep you in it, and they won't promote you to better things. Once you are launched on a professional career you will only succeed by the quality of your own work. Neither degrees, nor distinguished teachers, nor the hall mark of this or any other College, will do more than give you a trial run. From that time on, people will care little about your record as a student. They will observe your unaided and independent work, and judge you by that. Teachers succeed not by the certificates they hold, but by the solid competence or infectious artistry they can evoke from their pupils. The teacher is tested by the pupil.

This is especially true in schools and colleges, though here there are additional considerations of vital importance. If you are in a community you must be a part of it, and not an isolated and narrow specialist. You will have a headmaster or headmistress. I could write a book about headmasters. I have served under many, from the tone-deaf to the accomplished amateur. Oddly enough, in my experience, the purely musical qualities of headmasters have mattered little. What matters is the Head's attitude to education in general, whether or not his ideals are generous and wide. And this to some extent depends on you. You cannot expect special favours for your own department unless you also show a reasonable concern for the claims of others. If you work for the school as a whole, the school will work for you. That was my experience. Above all, you must learn to understand your colleagues and genuinely appreciate their varied points of view. Your aim should be to secure willing co-operation, not grudging acquiescence. Time and tact will accomplish much more than special pleading. Under every circumstance and condition you must be first-rate at your own job. That will bring respect, and respect brings approval, and approval may grow to active help in your direction.

All educational work, whether in school, or church, or club, or society, is essentially corporate, and you can never make a success of it unless your social sense is at least as acute as your knowledge of your own subject. Your results will depend on the response you can inspire, and that response will depend very largely on your instinctive appreciation of minds and characters other than your own. No one should attempt corporate or institutional music without such knowledge and sympathy.

The specialist performer faces different problems. He has to be to some extent self-centred. At its best his is an art of presentation. At its worst it is showmanship. But, good or bad, it must be individual, and it suffers from the temptations of any self-regarding pursuit. In an orchestra the team work is both an opportunity and a safeguard, and the player who aspires to be a leader must show quite outstanding qualities. He must be a forcible and impeccable player, with powers of discipline both over himself and others. He must earn and deserve the loyalty of his colleagues. He must bear with a smile both the virtues and vices of his conductors. If the orchestra plays well, the conductor may snatch all the credit. If it plays badly, the players may have to take all the blame. That is the luck of the game, but in a good team it is a good life.

Chamber music is a class by itself, for here everyone is both a solo individual and a co-operating fellow member. Superb personal skill must be combined with consummate sensitiveness to the nature of the work and of the other artists engaged in it. It is probably the most ideally satisfactory of all forms of professional music, and the world needs more of it.

The solo performer proper, singer or player, may win unique laurels, but he will have to take many hard knocks. He stands up to be shot at, and he must take the consequences. He is the butt of criticism, public

and private. He must neither get a swelled head nor wilt with despondency. He needs that very rare quality, a skin that is both sensitive and thick. He must learn to take Press notices, if he gets any, with a sense of proportion, even with a sense of humour.

A critic once wrote something like this: "Miss So-and-So must be well known, there were so few people at her recital. However, she is certainly improving, and has already progressed from worse to bad." If you aspire to be a soloist of real distinction, read that and keep smiling. There is only one thing worse than a bad notice, and that is to have none at all. And there is only one way to transcend all notices, good or bad, and that is to perform better and better every time, with unremitting study and preparation, and unfailing concentration on the best of which you are capable. Never mind if a critic says you sang too fast when it was, in fact, the conductor who drove you relentlessly. Never mind if something or somebody spoils what you intended to be a most convincing phrase. Try again next time, go on trying, aiming always to be better poised, more sure. Listen to yourself, listen to others, and try to put the best you can learn into everything you do. The life of the soloist is often hard and precarious, but it has its compensation when the youngster, beginning from nothing, eventually reaches acknowledged rank, neither too elated nor too worn out by the process.

One thing is true of both these fields that I have been describing, the educational one of fostering talent in others, and the executive one of developing one's own quality of performance. There is no end to either process. Of few professions can it so truthfully be said that we can go on both learning and enjoying from the cradle to the grave. This is partly due to the fact that most of us touch both sides of our art, the educational as well as the personal. We begin as pupils and our early career usually leans to the performing and executive side. As we grow older—and this is true of even the greatest performers—we begin to feel the desire to pass on our ideals to others and we grow to be teachers in some form or another. Finally, as our own executive powers begin to wane, we are drawn more and more to helping and encouraging those who are to follow us. This is a quite natural process, and it describes the careers of thousands of musicians of every race and rank.

I can wish you nothing better than that some such prospect should be yours also.

POTSDAM, 1945

By RALPH NICHOLSON

One of the last functions of the R.A.F. Symphony Orchestra before it began to disintegrate as a complete unit—the process of demobilisation has now absorbed practically all its members—was probably the most memorable, certainly the most historic, and it made up for much that had necessarily been tedious in previous years.

In July we had been told, together with the R.A.F. Central Band, to stand by for an important short trip to the Continent—either or both units might be required. As Mr. Truman was already well on his way across the Atlantic to meet Mr. Churchill and Marshal Stalin at Potsdam, it did not need much deduction to guess what we were in for.

Eventually, after much speculation and the usual spate of rumours, the Orchestra, only, left Northolt Aerodrome in luxurious 4-engined Sky-masters on one of the few glorious summer mornings in July, and three hours later we found ourselves at Gatow airport, about 16 miles from Berlin. We were housed in a barrack block by the airfield, and if it had not been for a heat-wave we should have found our billets distinctly

chilly, for the building had received a good deal of attention either from R.A.F. bombs or Russian shelling, and there were no doors or windows to our quarters.

The first evening we walked down to a "bier garten," which was reserved for the R.A.F., by the River Spree, and on the way we had the strange experience of seeing the "Master Race" grovelling for cigarettes and picking up cigarette ends. Beer was the only commodity (and a refreshing one with the temperature at about 80 degrees) for which our German money seemed to have any meaning. Serving us was an attractive but somewhat aloof "fraulein," who, we could not help noticing, wore a different frock each evening we were there.

Our first trip was the inevitable one into what was once the City of Berlin. No accounts that we had read of the devastation had been exaggerated, no photographs could really give the true picture of the wreckage, which had to be seen to be believed. One would not say that the place is flat—it is merely that those buildings which *are* still standing are quite uninhabitable. For one who had never seen Berlin before it was quite impossible to imagine what it used to look like.

The Black Market—as "open" as the Caledonian or any other market—was quite incredible, and seemed the only place where any business was carried on. Money meant nothing to the Germans; cigarettes, coffee, chocolate, etc., meant everything. One only had to produce one's camera and films appeared like magic from nowhere. Bartering was rife between Allied troops—Leica cameras for wrist watches was the commonest transaction—but somehow the whole thing was somewhat distasteful and unreal. These were comparatively early days and much has happened since then.

Our first musical "call" was for a concert which was to be given outside what was once Goering's brother's house—a fine place in wooded country on the outskirts of Potsdam. The town itself—said to have been destroyed in one raid of 40 minutes—seemed to contain more concentrated wreckage than anything we had even seen in Berlin. Old people pushed prams and handcarts with what was left of their belongings, but where they were going no-one could imagine.

To reach the inner recesses of the Compound where the "Big Three" Conference was taking place necessitated passing through numerous guarded road blocks and there were double Russian guards every few yards. It would have been difficult for anyone to get in unnoticed except perhaps by parachute.

The smartly painted white posts across the road with "G.R." in gold lettering and the immaculate Guardsmen on duty, which indicated that we had reached the British sector, gave one somehow, even if one had grown slightly sick of "spit and polish," a certain feeling of national pride.

On reaching the house where we were to perform we set up our stands on the terrace at the back while the audience, consisting of the Allied Chiefs of Staff (and Appurtenances), who had been refreshing themselves, took their seats on the lawn which sloped gradually down to the Spree. Nearly every famous military leader one could think of (British, American and Russian), with the exception of General Eisenhower, was present, and as Sir Harold Alexander, Sir Bernard Montgomery and Sir Alan Brooke came round the corner just before we began, a well-known Admiral of the Fleet, sitting in the front row, was heard to say, "Here comes a 'gaggle' of Field Marshals!"

Our programme, consisting of a selection of "light classics" ("Casse Noisette," etc.), was well received.

Before our week was up we played again—indoors this time—to a similar audience, including, to mention only three names, Marshal Zukov, Sir Charles Portal, and General Arnold. The concert was held in the

Great Hall in the Palace of Frederick the Great. This highly ornate but nevertheless interesting building must have more statues to the square yard than any other building in the world. Every few feet, from roof to terrace, was some draped figure—an unhappy reminder of our own queues at home!—one or two being casualties of the recent fighting.

It was here that, just as the sun was setting, the lights began to fade out. We were about to play the whole of Tchaikovsky's 4th Symphony—perhaps the shades of Bach had something to do with it!—so that we had to curtail our programme. With considerable ingenuity various Colonels, Brigadiers and Group Captains gathered enough candles into several improvised chandeliers to provide a certain amount of light on our copies. And to the unasked question, "How long is a candle?" the answer might be, "A bit longer than the Finale of Tchaikovsky No. 4."

These two performances, together with others that we gave to British troops stationed over there, became of secondary importance in our minds compared with the historic evening when the 20 string players were taken once more to the Compound at Potsdam, and this time drew up at another fine house, the temporary home (and called "No. 10, Downing Street, Potsdam") of the (still) Prime Minister, Winston Churchill. We did not know quite what to expect except that we were to play in an adjoining room to the dining room, through which the food and drink passed. And when some of us went off to get chairs from another room we caught a glimpse of a small figure, with grey hair, in a white uniform with gold braid, stepping from a car, greeted at the gate by Mr. Churchill, and briskly walking into the house almost surrounded by guards. (Others had been patrolling the garden, right down to the water's edge, for some time.) This was our first glimpse of Marshal Stalin.

As the dinner proceeded, punctuated by various speeches, we would play for a certain length of time. Then, from various vantage points we would glance in at this sumptuous feast (we had to wait some time for our lemonade and sandwiches!) and realise that history was being made before our eyes. For instance, we actually heard from Stalin's lips (of course, we were at that time sworn to secrecy) a reference to Japan which could only be interpreted as meaning that Russia (still a neutral in the Far East war) would shortly be at war with the Japs themselves.

A curious feature of the speeches at this dinner party was the reaction to a speaker's joke or wisecrack. Every alternate man would laugh, and then, as the translation was made, the ones who had had to wait for an explanation of the humour would give rise to their mirth! We noticed that Mr. Stalin laughed a great deal.

As we were finishing one string piece we suddenly realised that President Truman was standing in the room listening to us. He said how much he had enjoyed our playing, and then, quite informally, sat himself down at the piano and said he would now play something to us. While he played part of a Mozart Sonata, Marshal Stalin and Mr. Churchill had wandered in, followed by Messrs. Molotov, Byrnes and Eden, and various military "celebrities," who by now had become quite familiar to us! The former, after listening to the President and then making reference to Mozart and Beethoven, asked us, through his interpreter, to play some Chopin or Borodine. Though we could not comply with his request, we did play some Russian music—part of the Tchaikovsky Serenade. "The Marshal is drinking your health," the Prime Minister announced, as Mr. Stalin raised his glass and said "Very good!" (referring to the music).

As we flew home again in our Dakotas, through a thunderstorm which was said to have given Goering a heart attack, we felt that whatever we had had to put up with in the past five or six years, this past week had certainly been—like our American tour last winter—something quite unique which we should look back on for years to come.

THE NATIONAL TRAINING SCHOOL FOR MUSIC

By SIR WALTER G. ALCOCK

I wonder how many people know even the name of the N.T.S.M. or of the work it accomplished during its brief career. The school had been suggested long ago, and many years of deliberation were devoted to the idea. It was felt that South Kensington should be the home of the Arts, and that musical education should find a place in the scheme. There can be hardly a handful left of those connected with that early experiment, and I feel I am not over-reaching myself in claiming to be the oldest among them. One of the penalties of age!

I remember my father reading to us the announcement, somewhere about 1874, of details of the scheme and that already scholarships were being founded. Then in 1875 I heard that I had been nominated as a competitor for one of the ten scholarships given by a lady well known for her interest in art. This lady was Mrs. Freaque, whose husband had already built and presented the school to the Council, with the Duke of Edinburgh as its President. That building, by the way, was the home of the R.C.M. from 1883 to 1895, and is now that of the Royal College of Organists. Towards the end of 1875 examinations were held, a weeding-out process to be followed by a final competition at Cromwell House, South Kensington, the beautiful home of Mr. and Mrs. Freaque, who later became Sir Charles and Lady Freaque. Our examiners were Otto Goldschmidt, W. G. Cusior and John Bullah. Though unsuccessful in gaining one of Mrs. Freaque's scholarships, I was awarded that given by the Society of Arts. I remember that foggy day when my father and I joined the anxious assembly of competitors and friends in the West Theatre of the Albert Hall to hear the results, which were announced by the Rev. John Richardson, Registrar of the School. I was only 14, but old enough to share my father's momentary chagrin (and almost immediately his relief) on hearing my name as one of the chosen.

The School was formally opened on May 17th, 1876. Arthur Sullivan, then commencing his brilliant collaboration with W. S. Gilbert, was Principal of the School. The day was devoted to examination, when we were placed under our respective teachers. I was with Sullivan for counterpoint and composition, and I remember has hand on my shoulder as we walked upstairs, and his charming and friendly manner. Steiner set us a paper on harmony, with, of course, the figured bass of the period. I remember, too, his genial smile and encouraging words as he came to us each in turn. Pianoforte playing occupied the chief place that day, and I recall Ernst Pauer, who examined us, with his gaunt frame and strong spectacles. I was quite terrified of him. Then a boy of twelve sat down and played Hummel's A minor Concerto brilliantly. His name was Eugene d'Albert (!) and I heard Pauer say, "Ach, you will be with *me*." He realised the lad's genius, and d'Albert studied with him for the whole six years of the school's existence. He then went to Liszt, afterwards writing to say he had learnt nothing in England, "that land of fogs."

As I lounged about the corridors on that opening day I noticed two youths of about my own age, who peered at me, giggling from behind doors. Later we fraternised and became great friends. They were Herbert Sharpe and E. T. Sweeting, and they told me that it was my hat, the sort worn by Quakers, which had intrigued them. They both made their name in later years, as Sharpe, after a grim struggle for existence, became a great piano teacher on the R.C.M. staff, while Sweeting will be remembered at Rossall and Winchester for his fine work as master of music. And there were others there that day on life's threshold who will be remem-

bered. Frederick Cliffe and Henry Blower came on to the R.C.M. staff. Then H. L. Balfour and William Hodge, who studied the organ under Stainer, became famous, Balfour as organist of Holy Trinity, Sloane Street, and Hodge as sub-organist of St. Paul's Cathedral under Sir George Martin. And each in turn became organist to the Royal Choral Society. So this now almost forgotten school did contribute something towards raising the status of English music. The only outstanding composer was d'Albert, who wrote a Symphony which was publicly performed at a concert which will be described below. It was the rule that each of us in Sullivan's composition class should present something every week. We were thrilled one day when d'Albert played a pianoforte Suite of his. Sullivan was so excited that he sent me to fetch Stainer, when the Suite was repeated. The Gavotte and Musette are still played. But the whole thing is the work of a mature mind.

Sullivan told us afterwards that d'Albert showed promise like that of Mozart and Mendelssohn. One day Sullivan proposed that we should write a set of variations on a theme which he wrote out for us on the spot. It was amusing to note that each of us produced a variation for alternating hands. I have my contribution still, and it affords me great delight!

I wonder how much longer that organ at the top of the eastern wing of the R.C.M. will last, for it was the only organ we had at the N.T.S.M. It was in the basement, and we had to use gas for illumination. Sweeting and I had our organ lessons from Dr. Bridge on it, and when I last saw it, the blue-coloured pipes revived old associations. It was built by Jones, of Fulham Road, and designed by Stainer.

The summer examinations were held in the presence of the whole school, the teaching staff, and any of the public who cared to attend. Truly an ordeal!

The visit to London by Wagner filled us with mild curiosity, and we were given tickets for his concerts at the Albert Hall. My father and mother knew as little as I did of this new musician, and I was not allowed to go. So I sold my tickets, I think to Sweeting! He and I were passing a boarding where the Albert Hall Mansions now stand, when we saw two men looking at the work of a pavement artist. One, with a violin-case, was Wilhelmj, the other Wagner. The latter put some silver into the artist's hat, and they passed on. If only we had known!

We had a "Solfeggio Class," actually corresponding to the choral class of the R.C.M. It was conducted by Dr. W. H. Monk. We male members could hardly produce a tenor or a bass, so young were we. But we did what we could in Handel's "Samson" and Mendelssohn's "Athalia." Then we had to sit back and listen to the girls tackling a Mendelssohn Motet, or "Undine," a sentimental trifle by Sir Julius Benedict. Think of it, O ye R.C.M. students, with your numbers and the wide choice of music within your reach. Then you have, not one, but three orchestras. We mustered a few strings and a flute or so, and gave an occasional concert in the arena of the Albert Hall. The programmes would provoke a pitying smile to-day. An occasional string quartet would relieve the monotony of violin and vocal solos, but it was all on a small scale. Orchestral music was, of course, impossible. Then one day in 1880 came our greatest effort in a concert at St. James's Hall, in the presence of the Prince and Princess of Wales. D'Albert played the Schumann Concerto, and his own Symphony, already mentioned, was performed.

Sullivan conducted the orchestra, in which such of our students who were up to it were included. He presented d'Albert to the Prince and Princess, and great was the enthusiasm. What would the R.C.M. choral class think and do (!) if they were asked to sing the church scene from Gounod's "Faust"? That was the contribution which the "Solfeggio" Class made to the concert, and I believe we were rather proud of the way

in which we men portrayed the atmosphere of the lower regions. Dear old Frederick King (I spoke to him a few years ago at the R.A.M.) and Minnie Webb were the soloists. That concert was our highest achievement, and we then relapsed into our ordinary routine. Eaton Fanning replaced Dr. Monk as conductor of the "Solfeggio" Class, and though we had to sing his "Song of the Vikings," he did try to teach us some of the choruses from the "St. Matthew Passion." With our small numbers we could, of course, get only a shadow of the meaning of such music, but it made us realise how little we knew, and was at least a step forward.

Music in England at this period was stagnant and reluctant to move from a well-beaten path, Mendelssohn's footsteps being only too well marked. We trod in them quite contentedly and looked askance at any attempt at originality or experiment. I so well recall Dr. Monk at a rehearsal of "Athalie." A transition passage at the words "For He sitteth between the cherubim" quite affected him as he stopped to dilate upon its construction. He was quite overcome, and with a deep sigh brushed away what I thought to be a tear! Then even d'Albert, always alert, would play a passage from Wagner, saying, "Just listen to this," or "What do you think of that? Isn't it awful?"

And so it will go on to the end of time. John Hullah criticised Lohengrin in the same way, and we naturally pity him. But I still think that beauty as revealed in modern music must have changed its character, and that 't is discernible only by the young mind.

The National Training School struggled on until 1882, when it was realised that the end was in sight, for financial reasons alone made the position impossible. We had been living on our capital and had nothing to fall back upon. Some of the five-year scholarships were extended for another year, and four Royal scholarships were founded, for which we were all made to compete. Queen Victoria's scholarship was awarded to d'Albert.

We all have our youthful memories, and naturally treasure them, and I may be forgiven if I recall some which I value for their association with those halcyon days when one felt life to be a jolly institution and certain to last for ever.

I used to come up from Twickenham to Addison Road and pick up Sweeting at Hammersmith. We then joined d'Albert, who would be waiting for us outside his home at St. Mary Abbott's Terrace. Then would we swing along arm-in-arm, singing perhaps "Tommy make room for your uncle," or some equally inane popular song, quite regardless of good tone, moral or musical.

I had a second class season ticket, while Sweeting took a third class ticket each way. I occasionally unbent by joining him in his cushionless and primitive compartment. Sometimes pride prevailed and I travelled in state. We had been asked by Mr. Barnett to write a Cadenza to a Mozart Concerto we were learning. I remember our heads hanging out of our respective windows and my shouting, "Those two subjects will go together," regardless of the presence and opinion of our fellow passengers. You meet with that sort of thing to-day, and I try to recall my youthful enthusiasm and so curb my resentment and that impatience inseparable from old age.

I see that that iron balcony still adorns the front of the R.C.O. It was the scene of a minor tragedy in those early days. The Lady Superintendent (Mrs. Thurston Thompson) was an official of whom we stood in awe. One day Sharpe and Sweeting got me on to the balcony and shut me out. Mrs. Thurston Thompson appeared and with assistance got the window opened, when I was the victim of her wrath. Curtain!

I have never kept a diary, and what I have written is due to a retentive memory. I can only add that, as Mr. Barkis said, "it is as true as taxes, and nothing is truer than them."

JAPANESE CONCERTO

By ERIC CLIFFE, LT. R.A.

This short article is the story of some of the Allied Troops who capitulated at Singapore and remained in the care of the Japanese from February, 1942, until August, 1945; but, in particular, it is my own story, the tale of a past R.C.M. student in captivity.

Shortly after the capitulation, all Allied personnel were ordered to march to the British Military Barracks at Changi, Singapore Island, there to be interned as P.O.W.s; and in this new home we settled down, not without anxiety, to build up a new life, one of fear, starvation and hardship. Little by little, organisation evolved from chaos and our stomachs accustomed themselves to the daily diet of boiled rice, $\frac{1}{2}$ oz. vegetables, $\frac{1}{2}$ oz. meat, tea, a teaspoonful of sugar and very little besides. Hunger became an integral part of our lives and the craving for cigarettes could not be satisfied by the issue of ten per fortnight.

We were fortunate, however, in that we saw very little of our captors in the first nine months of our captivity and were allowed, during this period, to organise entertainments and educational courses.

The camp was divided into sections, and in my section—known as "Southern Area"—a "University" was formed which was staffed, in the main, by professors of the Raffles College of Singapore, most of whom were prisoners, and the Japanese permitted us to fetch a large portion of the College library, a real treasure-trove of good books.

Classes were organised in a wide variety of subjects, including music, for which latter subject I was responsible. Music classes were provided, for those interested, in Harmony and Counterpoint, Orchestration, Form and, above all, Aural Training. This aural work was based on Mr. Basil Alchin's method, familiar to all members of the Teachers' Training Course, and the progress made by the great majority of pupils (most of whom were over thirty years of age) gave convincing proof—if any were needed—that this system of Aural Training, or one similarly logical, should be made the foundation stone of *all* musical education. Such training gives to the pupil a genuine ability to imagine sound from the printed page and achieves this in a remarkably short time. Surely such an ability is the most valuable asset which anyone interested in music can possess. (Imagine the joy of all piano teachers, for instance, if every pupil brought to the first instrumental lesson a well-trained ear!)

The Camp Entertainments Committee began its work by organising an orchestra which gradually grew in size until it consisted of four violins, one piccolo, two flutes, four clarinets, two saxophones, four trumpets, three guitars, two accordions, two pianos, double bass and drums. With this orchestra, concerts of classical music were possible, and it fell to my lot to produce them; whereas the music for the Revues and Vaudeville shows (which appeared at weekly intervals) was provided by Lieutenant Norman Smith, of Halifax.

The production of classical concerts presented an unusual problem. Very little printed music could be found and I began work with nothing but paper, pencils and memories, and what I could not remember I had to compose in the style of the composer concerned ("Oh, Beethoven, what have I *not* done to thee!"). Orchestrating for such a badly balanced group of instruments was a problem in itself—imagine four fiddles endeavouring to hold their own against four trumpets in the open air—but, little by little, works such as Schubert's "Unfinished" went into rehearsal.

The orchestra was led by Denis East, a past scholar of the R.C.M., who was loaned to us by another area of the camp known as "18th Div." Mr. East was in charge of the music of his area and had his own orchestra there. Together we took down from gramophone records Mendelssohn's

Violin Concerto, and his subsequent performance of this work was unquestionably the best solo performance heard during the three and a half years of our imprisonment.

Our best vocalist was George Wall, who was also a past scholar of the R.C.M., and who, I believe, died later in 1943 in a "Hell" camp in Thailand, whilst working on the infamous Thai-Burma Railway.

Our first "Promenade" Concert was presented on October 1st, 1942, and was repeated on fourteen consecutive nights. Six thousand P.O.W.s attended and listened to a programme which ranged from Purcell's Trumpet Voluntary to some of Elgar's "Enigma" Variations.

Shortly after this concert a continuous stream of working parties left Changi Camp for destinations unknown and our musical and educational activities were broken up. I left in November, 1942, with one of the parties destined for Thailand, and the ten-day journey from Singapore to the Thai jungle camp, which was to become our home for several months, will never be forgotten by anyone unfortunate enough to have suffered the discomfort it provided.

For five days we travelled by rail in covered metal cattle trucks (each truck holding thirty-five men and their kit), and the train made two stops each day for the inevitable meal of boiled rice. The trucks, under the heat of the tropical sun, became almost too hot to touch and conditions within were indescribable. We detrained at Bangkok and marched to the river, there to board small river craft for a further five days' journey northwards into the jungle. The rations for this trip consisted of one orange, five bananas and a third of a grapefruit per man, and the camp, when reached, was nothing but an area of uncleared jungle.

For weeks we laboured to provide ourselves with shelter, sanitation and cook-house facilities, receiving, in return, two meals each day of boiled rice and tea. Hospital huts were erected and immediately filled with casualties, and, although the camp numbered less than two thousand men, the death-rate rose to a daily average of seven. Conditions eased, however, and food became more plentiful. Once again we had time to think, and volunteer lecturers busied themselves in order to provide vacant minds with food for thought. Indeed, a request for lectures on music encouraged me to read the Oxford "Companion to Music" from cover to cover! I would like to add "Thank you, Dr. Scholes!"

In May, 1943, the officers and men of this camp commenced work on the infamous Thai-Burma Railway, and during the months which followed lived and died under conditions too horrible to be conveyed adequately through the medium of words.

The monsoon had started and the camp and the roads were a sea of disease-ridden mud; medical supplies were short and their need great; food was inadequate and the work excessive, consisting, as it did, of twelve hours each day of unceasing toil under the heat of the tropical sun; every second man had contracted dysentery, malaria, jungle sores and beri-beri, and these sick men were forced to work. There were no washing facilities worthy of the name and the death-rate staggered the imagination.

Eventually the railway was completed and a constant stream of dejected skeletons dragged themselves back to hospital camps in South Thailand, where, after a period of several months (during which time an atmosphere of physical and spiritual apathy hung over each camp), the human spirit, reclothed in a body which, though thin and weak, was no longer an eye-sore, awoke from its stupor and sought to express its aspirations once again. Each man, according to his ability, helped to create a new world of interest.

Architects designed open-air theatres which carpenters quickly constructed; dress designers made costumes from mosquito netting, whilst

chemists extracted dyes for these costumes from roots and plants found in the vicinity of the camp; authors scribbled, actors rehearsed, and we musicians endeavoured once again to reconstruct and re-orchestrate the standard works of the great composers.

Weeks passed in the preparation of the necessary scores and scripts, and during this period the camp echoed with the sound of carpentry which marked the manufacture of a magnificent double bass which was constructed from tea-chests and a teak log found floating in the river. We had no proper strings, but telephone wire worked well as a substitute! This bass had a powerful voice when completed, for it could be heard at a distance of three hundred yards in the open air. One of the violins was similarly hand-made and had a better tone than the fiddles so gratefully received at this time from the Red Cross.

Preparations were completed early in 1944 and revues, vaudeville shows, musical comedies, "Promenade" concerts and programmes of "swing" followed in rotation at weekly intervals. All scripts for these performances had to be submitted for censoring and the objections raised by the Japanese censor were typical of the mentality of his race. As an instance, this gentleman banned a performance of the pantomime "Babes in the Wood." He added "We Japanese are not as stupid as you imagine. The pantomime is obviously a mischievous allegory. The 'Babes' represent P.O.W.s; the falling leaves, American paratroops; and the Big Bad Wolf is a most unkind reference to the Imperial Japanese Army!"

Rehearsals for all concerts were held under the shade of trees near the perimeter of the camp, and I invite you to follow, in your imagination, a member of the orchestra as he wends his way towards this spot in the early morning. I will accompany you.

We cross the sun-lit camp between parallel rows of bamboo huts until we come to the Japanese guard room. Here we must stop, face the guard and bow from the waist. Moving on again, we pass the camp canteen, where, if you have any money, you can buy peanuts, eggs, fruit and camp-made cigarettes when such articles are in stock. As we cross the central parade ground you will realise that this camp is only a clearing in the tropical jungle, which stretches almost unbroken over the mountainous country which lies on all sides.

Ahead of us are the hospital wards, where you can see the victims of malaria, dysentery, jungle sores, diphtheria, cholera, beri-beri, vitaminosis diseases and many other horrible complaints, all of which are the result of Japanese treatment and a lack of adequate supplies of disinfectants and medical equipment. Let us skirt the hospital and then you will hear that fascinating sound, the sound of an orchestra tuning up.

Come and watch the players as they tune the camp-made double bass. The strings of this instrument consist of three grades of insulated telephone wire, each of which has a steel core, and a total strain of over two tons is required to bring these "strings" up to pitch! Four men are required: one to hold the instrument down, another to bring the string up to the required pitch by means of a long pronged lever which fits over the peg, a third to hold a brick against one side of the neck, whilst the fourth drives home the peg with an eight-pound hammer!

The orchestra numbers only nineteen instruments and it has an international personnel. Six violins, two clarinets, four trumpets, three guitars, two accordions, double bass, and drums together make the tutti, and the standard of performance is remarkably good.

Behind the orchestra stand the members of the male voice choir, so we will begin the rehearsal with Bach's "Jesu, Joy of Man's Desiring," and you will notice how effectively the three guitars deputise for Bach's harpsichord. . . .

In May, 1944, this orchestra gave its first two-hour "Promenade" concert in the camp open-air theatre to an audience of 3,300 P.O.W.s, and

a few hours before this concert a rehearsal was held in the hospital wards for the benefit of those too sick to walk to the theatre.

At this time the camp was being evacuated and parties left daily for camps further south ; those who were physically fit proceeded to working camps, whilst the sick moved to a base hospital. Thus our second orchestra had to be disbanded and many months passed before further concerts could be given ; but in January, 1945, our third and best orchestra sprang into life and the preparation of the necessary orchestrations recommenced. There was, however, an acute shortage of paper, but the deficiency was quickly rectified by a chemist amongst us who manufactured good paper from rice sacks by a process best known to himself. Pencils were soon busy, and fresh scores appeared which were orchestrated to suit the requirements of a combination consisting of seven violins, one oboe, five clarinets, three trumpets, one E flat horn, euphonium, guitars, accordions, bass and drums. Concerts were announced at six-week intervals, and included performances of the overture to "The Barber of Seville" and Beethoven's "Egmont," both of which drew tremendous applause from the audience.

The war ended at a moment when Mozart's overture, "The Marriage of Figaro" was about to be rehearsed and the orchestra disbanded yet again—this time to a brighter future.

It remains only for me to thank the composers of all ages, in the name of all Japanese P.O.W.s, for the solace which they brought to us in the unhappiness of our captivity.

THE ROYAL COLLEGIAN AT HOME

Royal Collegians have played a substantial part in the increasing musical activities of the first post-war winter in London. In the Harold Holt concerts at the Albert Hall, George Weldon was the conductor on February 17 and Dr. Sargent on December 23, January 20, and March 10 and 17, and the programmes included music from Holst's opera "The Perfect Fool," and Vaughan Williams's Fantasia on a Theme of Tallis. In the Philharmonic Society concerts Louis Kentner played on January 19, at which concert Constant Lambert conducted his "Aubade Heroique," Sir Adrian Boult conducted the B.B.C. orchestra on March 16, and on February 16 Ireland's piano concerto was played. In the concerts by the B.B.C. Orchestra on Wednesdays Sir Adrian Boult gave the first performance in this country of Bartok's concerto for orchestra, Parry Jones sang on February 20, and on March 20 Dennis Noble took part in a concert in which Vaughan Williams's Fantasia on a Theme of Tallis was again played. In the National Symphony Orchestra concerts Louis Kentner played with Walter Goehr on February 27, Clifford Curzon with Sydney Beer on March 12, and Dr. Sargent conducted a concert in which Cyril Smith, Margaret MacArthur and Parry Jones took part on January 19. Cyril Smith also played with the L.P.O. at the Albert Hall on March 7, and in the same hall George Weldon conducted the L.S.O. on January 11, Dr. Jacques the L.P.O. on March 25, and the Bach Choir on January 12. The Alexandra Choir gave a performance of works by Vaughan Williams on March 27, and on February 13 the Goldsmiths' Choral Union sang Ireland's "These things shall be" and "Quo Vadis" by Sir George Dyson.

Kendall Taylor, Cyril Smith and Frederick Riddle played at the Stoll Theatre, and performances were given of incidental music from "Peter Grimes" and of Vaughan Williams's 5th Symphony. Kendall Taylor and Cyril Smith also played at the Cambridge Theatre, where Myra Hess performed Howard Ferguson's Bagatelles on January 20. At the B.B.C.

Sunday concerts at the People's Palace, Sir Adrian Boult, Cyril Smith, Phyllis Sellick and Constant Lambert were among the artists, and Ireland's "Forgotten Rite" was played on January 13.

At Chelsea Town Hall, Peter Pears, Arthur Gleghorn, Kathleen Long and James Whitehead have taken part in a series of concerts given by the Boyd Neel Orchestra, which included works by Ireland, Vaughan Williams and Britten. Dr. Jacques, with Ruth Pearl and John Francis among his soloists, has continued his Thursday evening concerts at the Friends' House.

At Kingsway Hall, Henry Holst, James Merrett and Kendall Taylor have played in the Philharmonia Society concerts, and Irene Kohler played there in a concert conducted by Harold Grace on February 30. At the King's Theatre, Hammersmith, in a season of plays and music presented by T.R.T., Anthony Bernard conducted the London Chamber Orchestra on March 4, when they played Moeran's "Lonely Waters," and on March 10, when the soloist was Peter Pears; and John Francis and Millicent Silver played on March 11. Norman Del Mar conducted the Central London Orchestra at Trinity Church Hall on April 1, and Peter Pears, Margaret Ritchie and Margaret MacArthur sang in Michael Tippett's "A Child of Our Time" on March 19.

In a series of Sunday concerts at South Place, Marie Wilson's Quartet played Moeran's quartet in A, and the Zorian Quartet played Tippett's quartet No. 2, and other concerts were given by the New English Trio and the English Ensemble. Reizenstein played in his Sonata in G sharp for violin and piano at the Cowdray Hall on January 21, and on January 16 the programme included songs by Britten and Rubbra, and Vaughan Williams's cycle "On Wenlock Edge."

Besides music at Southwark Cathedral, in which Dr. Edgar Cook took part on February 13 and Eileen and Joan Lovell on March 6, also a recital on February 23 by Michael Howard and his Renaissance Singers at St. Marylebone, there have been series of recitals at the churches of St. Thomas and St. Bartholomew. At St. Thomas's the Con Moto Choir sang Britten's Hymn to St. Cecilia, Jean Stewart played part of a suite by Vaughan Williams, the Vivien Hind Quartet played, Antony Hopkins's Magnificat was sung, and Margerie Few played solos by Howells and Moeran. At St. Bartholomew, Janet Howe, the Boyd Neel and Riddick Orchestras took part, and choral works by Britten and Rubbra were sung.

In concerts given by the Committee for the Promotion of New Music, Reizenstein played his Sonata in B on December 4, Jean Stewart played on December 18, Frederick Thurston and Antony Hopkins on March 12, and Audrey Piggott on January 29 in a programme which included Anne Murray's Three Settings of Mediaeval Texts. Peter Pears and Joan Cross have continued to sing the leading characters in "Peter Grimes" with Reginald Goodall conducting, and Leonard Salzedo has written the music for a season of new ballets for the Ballets Negres.

Gerald Cooper's concerts of Beethoven quartets have been followed by a series to include the complete chamber works of Mozart, in which the Menges Quartet, Anatole Mines, Irene Richards and Jean Stewart have taken part. At Wigmore Hall Maria Donska played on January 17, Margerie Few on January 30, and James Whitehead on February 6. On January 9 Penelope Simms and Margerie Few included pieces by Ferguson and Howells in their programme, and the New English Trio played Ireland's 3rd trio on February 1. Angus Morrison and Maria Donska gave piano recitals on March 9 and March 22 respectively. Ruth and Brian Gipps included Rhapsody by Ruth Gipps in their programme on February 2, and on March 23 Cyril Smith and Phyllis Sellick gave the first performance of an Introduction and Fugue for two pianos written for them by Vaughan Williams.

Artists at the National Gallery in December included James Whitehead, Benjamin Britten, Peter Pears, Kathleen Long, Leon Goossens, Natalie James, Arthur Gleghorn, Maria Donska and Gwendoline Mason, who took part in Britten's Ceremony of Carols. In January the Zorian Quartet played Britten's 2nd quartet, and Antony Hopkins his 2nd piano sonata, and Michael Howard and his Renaissance Singers, Peter Pears, Natasha Litvin, Jean Stewart, Eric Gritton, Howard Ferguson, the Menges Quartet, Helen Just, Reizenstein, Kathleen Long, James Whitehead, Harvey Phillips, Leon Goossens, Natalie James, Norman Del Mar and Cecil James were among the artists. In February, Collegians taking part were Winifred Roberts, Eric Gritton, Howard Ferguson, Reizenstein, Antony Hopkins, Louis Kentner, Eileen and Joan Lovell, John Francis, Millicent Silver and the Rubbra Trio. In March, Tertis played Ireland's 2nd sonata, the Menges Quartet Vaughan Williams's quartet in A minor, Reizenstein his 2nd sonata, and the month's artists included Anatole Mines, James Whitehead, Henry Holst, Michael Howard and his Renaissance Singers, and Benjamin Britten, who, with Peter Pears, gave a performance of his Holy Sonnets of John Donne.

THE ROYAL COLLEGIAN ABROAD

THE PROVINCES

BIRMINGHAM. Richard Austin and Charles Groves were two of the guest conductors of the City Orchestra during Mr. Weldon's absence in Germany. On November 11 Janet Howe was the soloist in Elgar's "Music Makers," and the orchestral version of Vaughan Williams's "Serenade to Music" was heard in the same programme. Dorothea Aspinall and Audrey Piggott played cello sonatas for the University Music Society on October 26.

BASINGSTOKE. The Musical Society gave two performances of Handel's "Messiah" in January at All Saints' Church. Margaret Ritchie and Margaret Bissett sang the soprano and contralto solos.

GLASGOW. Cyril Smith and Phyllis Sellick gave a two-piano recital for the Milngavie Music Club in December.

LEICESTER. A recital of Christmas Carols by British Composers was given by the Leicester Bach Choir on December 9. Britten's Ceremony of Carols and Vaughan Williams's traditional carols set for men's voices were performed.

READING. Dr. Thornton Lofthouse conducted a choral concert at the University on February 20 and the programme included Vaughan Williams's "Thanksgiving for Victory." Margaret McArthur was among the soloists and Dr. Peasgood was at the organ.

YEovil. Joan Payton took part in a recital at St. John's Church on March 16.

PUBLIC SCHOOLS MUSIC

BLUNDELL'S SCHOOL (Mr. J. W. E. Hall). A seasonable concert of Vaughan Williams's "Fantasia on Christmas Carols" and Britten's "Ceremony of Carols" was given by the School Choir and Orchestra. Gwendoline Mason was among the visiting artists.

GRESHAM'S SCHOOL. The School Orchestra and Choir gave a concert on December 7, and several recitals took place during the term.

OUNDLE SCHOOL (Mr. J. A. Tatam). A concert of "Old Music with Old Instruments," by Cecily Arnold, Beatrix Clare, Marshall Johnson and Thurston Dart. A school performance, with visiting soloists, of Bach's B minor Mass.

TONBRIDGE SCHOOL (Dr. A. W. Bunney). Concerts by the School Choir and Orchestra, several recitals, and a visit from the Jacques Orchestra.

MISCELLANEOUS

The Lemare String Orchestra, conductor Iris Lemare, has given concerts during January and February at South Shields, Scarborough, York, Huddersfield and Bishop Auckland. Eric Harrison and Dr. Lloyd Webber have been soloists at two of the concerts and the programmes covered a wide field of style and period.

Arnold Foster conducted a concert by the Worcestershire Players and Singers at The Christopher Whitehead School, Worcester, on March 2. The concluding item in a most interesting programme was Vaughan Williams's Cantata, "In Windsor Forest."

Eileen and Joan Lovell have given two piano recitals at Bexhill and Wolverhampton in December, and their programmes included "Introduction and Rondo alla Bulerica" by Britten and "Fantasia on Greensleeves" by Vaughan Williams, arranged by Hubert Foss. They have also appeared at Haslingden Arts Club, Sheffield Tavern Concerts, Reading University, Hitchin Rural Schools and Kirkcaldy during January and February, and in March and April gave two school concerts at St. Mary's, Wantage, and Lady Margaret, Fulham.

During a visit to Ireland, Dr. Thornton Lofthouse gave a lecture in Londonderry on March 29 on "The Value of Examination Work," and also gave a piano recital at the Portadown Festival on April 1.

On January 19 Graham Carritt gave a lecture-recital on "Living British Composers" to the Bromley Music Circle.

MARRIAGES

NICHOLSON—RINGLAND. On December 29, 1945, at St. James Church, Gerrards Cross, Ralph Ward Nicholson to Gillian Bassett Ringland.

PARRY—PERKINS. On January 1, 1946, in the Lady Chapel, Gloucester Cathedral, Major Robert W. P. Parry, M.C., the South Wales Borderers, to Kathleen Perkins.

OBITUARY

THOMAS FREDERICK DUNHILL

MARCH 18TH, 1946

On account of a close musical association and friendship of many years' standing, your Editor has given me the privilege of writing of this great musician and his work. I write from no critical angle and I do not presume to place Dr. Dunhill's compositions in any category, but my words are in appreciation of a composer whose work I love and admire wholeheartedly, and a musician for whom I have always felt the greatest respect and affection.

My first personal contact with him came through the Chiddingfold Pageant Play, a literary masterpiece by W. Graham Robertson, for which Dr. Dunhill wrote the music. This experience at once revealed to me my friend's "sense" of the stage, and the successful Guildford Pageant Play quickly followed, by the same author and composer, and was produced at the old Guildford Theatre. These two Pageants were responsible for the charming "Chiddingfold" Suite (strings) and "Guildford" Suite (full orchestra). It was then that he asked me to find him a book for a light opera. I went at once to my friend A. P. Herbert, and the result of this ideal combination was "Tantivy Towers," which was produced by Nigel Playfair at the Lyric, Hammersmith, and later transferred to the New Theatre. This brilliant opera, which sparkles with genuine wit, humour and lyrical romance in both book and music, ran successfully for one year and was enthusiastically acclaimed by the public and Press.

J. T. Grein, in "The Sketch," wrote: "Now here is something to be proud of—this light opera of Mr. A. P. Herbert's and Mr. Thomas F. Dunhill's. At last we have something British from top to toe, in tune and in words, in spirit and in build, in quality and raciness. . . . The music has a native flavour all its own and difficult to define. . . . In sentiment, in expression, in healthy gaiety, it cannot be otherwise described than as English—English in boisterousness. . . . In its way it is as light as Lehar or Oscar Strauss, but the lilt is different; the songs of the hunting-field more robust; the love-songs are more plaintively heartfelt."

It was hoped that the happy association of these two artists would be the means of bringing British light opera to the fore once more, but although, as the composer told me, his head was "full of tunes waiting to be used," another libretto was not forthcoming. I should add that in "Tantivy" Dr. Dunhill revealed a natural and happy gift of setting dialogue and built up in his music a dramatic climax to Act II, unequalled in light opera in my opinion.

Another published work produced at Guildford, which I hope will see a West End production, is the Children's Opera "Happy Families" (book by Rose Fileman). It gets its title and also its fairy story from the families in the card game.

His other important stage works include two Ballets, one a pantomime Ballet, "Dick Whittington," still awaiting production, and the other "Gallimanfry" (or a Medley of Dances). This was produced at the Hamburg Opera in 1934 and remained in the repertory of the Ballet there. From each of these he has arranged orchestral suites under their titles and both make a graceful addition to our national store.

Amongst many important orchestral and concerted works are: a Symphony (Belgrade), "Elegiac Variations" in memory of Parry, and the Overture "Maytime" (Op. 100); a delightful work for cello and orchestra, "Capricious Variations on a Traditional Tune," and a Concertino for two violins and strings. His many beautiful songs include the song-cycle for tenor and orchestra, "Wind among the Reeds," in which "The Cloths of Heaven" was born; amongst choral works, "The Christmas Rose." Also, he has left a large number of varied compositions of educational value for young students—all of them the work of a master. He holds a high place as a composer of chamber music.

As a composer his idiom is essentially national, personal and distinct. He is a master craftsman, a lover of beauty and an idealist, economical of means, of impeccable taste and style. Although giftedly fluent, his care of detail is remarkable. All these qualities are reflected in his smallest unison song and instrumental piece.

As an author, his book "Chamber Music" (Macmillan) is a standard one, and his "Sullivan's Comic Operas" is the only serious and thorough criticism of this composer's style. He was a natural and delightful lecturer on any musical subject, his knowledge was profound, and he was a born teacher.

In his young days he was a scholar of the R.C.M., and at one time Editor of the R.C.M. Magazine. During a lifelong connection with his Alma Mater he never lost his deep affection for its associations and traditions, and he was a well-known figure at all R.C.M. functions. His pupils will miss him as a friend as well as his scholarly mind and advice. He was a man we all respected.

He was in no way self-centred musically and was a really fair-minded critic who made a point of hearing all the music he could. I owe him a great debt of gratitude for his ready and invaluable help and advice in all things musical. As a man he was a true and lovable friend to all who had the privilege of his friendship.

Although I shall no longer, alas! have the honour to add to the many first performances of his works I have been invited to give in his presence, it will remain a joy to interpret his music and spread the knowledge and love of it.

CLAUD POWELL.

LORD PONSONBY OF SHULBREDE

MARCH 23RD, 1946

Arthur Ponsonby was a friend of mine for many years, and I am glad to have this opportunity of speaking of him. His public life is well known, and of that I will only say that he was a man of the most earnest convictions, arrived at after close and careful consideration, and at the same time one of the most broad-minded men I have ever known.

It is about his less known side that I am going to speak. His connection with the College is many-sided. His wife is the elder daughter of Sir Hubert Parry, his sister Magdalen was one of the earliest College students, and he had been for many years a member of the Council.

Everything to do with archaeology and research was of interest to him, and he was one of the "Friends of Chichester Cathedral." His title embodies one of his chief joys—old architecture. He loved it, and he loved gardens and beautiful country, and he had all these joys in his home, Shulbrede Priory, a 13th century Priory in a lovely part of Sussex which he made into a thing of special beauty.

He was very musical and took part in performances of Sir Hubert's settings of Greek Plays. In his earlier, more leisured days he was fond of drawing and painting, and all through his life he was an author of considerable note, his best-known work being the "Life of Sir Henry Ponsonby," his father, who was Private Secretary to Queen Victoria. His sense of humour was refreshing and stimulating, and he was a delightful companion, both indoors and out, who will be greatly missed by his countless friends.

EMILY DAYMOND.

FLORENCE MARGARET (MEG) PAWSEY

MARCH 20TH, 1946

Miss Pawsey came to College in 1923 and was a student for four years. On leaving, she became a member of the R.C.M. Union. She died at the age of forty-two, after a long illness, at her home at Frinton-on-Sea, Essex.

ERNEST H. ESSEX

JANUARY 25TH, 1946

Mr. Essex came to College as "the man at the door" in September, 1939, and my first impression of him was that he had a phenomenal capacity for knowing everyone by name, almost from first acquaintance, thereby contributing enormously in making everyone feel thoroughly at home from the start of College life. Not only did his ready memory serve him to recognise those he expected to see day after day, but to connect parents and friends of students even if he had only seen them once before.

After six years of war service my wondering what the old place would be like on my return was dispersed in an instant by his cheerful greeting.

It was a great shock to hear, only shortly after, of his sudden passing. He will be remembered with the greatest affection by all who were privileged to know him as their first friend at College.

W. ROSKELLY.

NEWS IN BRIEF

On the recommendation of the Director, the Council has elected to Fellowships (F.R.C.M.) Professor Ernest Bullock, C.V.O., Mr. Albert Sammons, C.B.E., and Mr. E. J. Polkinhorne.

Miss Hilda Klein has been awarded the B.E.M.

Peter Platt was mentioned in despatches when serving as Sub/Lt., R.N.V.R., in M.T.B.s.

Dr. Thomas Wood has kindly presented copies of three of his books to the library. They are "True Thomas," "Cobbers" and "Cobbers Campaigning."

Miss Sarah Fischer has written to say that she is continuing to arrange series of chamber concerts in Montreal for the purpose of introducing young artists to the public. The Antiquarian Society has recently allowed her the use of the Chateau de Ramezay, Montreal's oldest house, which was built at the time the French landed in Canada from Normandy.

Mrs. Barbara Cass-Beggs, writing from Toronto, has sent an interesting account of the University Settlement Music School, of which she was appointed Superintendent in February, 1945. Children of all types are pupils, and it is hoped that through a musical training they may become more responsible and valuable citizens. Two brothers, leaders of street gangs, are now learning the violin and enjoying the change; and a Negro mother, anxious for her son to learn the piano, remarked: "He's just like his uncle. He had an awful temper, but he could play the piano and sometimes he just used to play the devil out of him and then he'd be all right; so I'd like to try it on Bobby." Many nationalities are represented, and special care is taken to interest the children in the folk music of the country of their origin. Piano and violin are the most popular instruments and there are classes in eurythmics, singing and creative music. New York has several of these schools, and much is expected of them.

In a recent Victory Music Contest sponsored by the "Daily Express," the first and second prizes were awarded to Bernard Stevens (for a "Symphony of Liberation") and Cedric Davie. Both studied composition with R. O. Morris and the latter also with Vaughan Williams.

P. B. Tomblings has been appointed Director of Music at Merchant Taylors' School, and Miss Margaret Harmsworth has joined the music staff at Christ's Hospital School, Horsham.

R.C.M. UNION

The first after-war spring can hardly be said to have brought any great feeling of peace and rejoicing such as had been hoped. Difficulties and restrictions in many sections of life were reflected in a deficit on the year's working of the Union; this is fortunately met by funds in hand, but provides the necessity for possible alteration in the scale of charges. In fact, this point was the chief matter discussed during business at the Annual General Meeting on March 18th.

A deep shadow was cast over proceedings by the very recent tragic death of Sir Hugh Allen, the well-loved and ever-helpful ex-President of the Union, and Sir George Dyson opened the meeting by paying tribute to his memory.

The meeting was held in the Donaldson Room, and it was indeed a pleasure to see many students returned from war service who were now able to be present. After tea, the speaker was Mr. Muir Mathieson, himself an old Collegian, who had much of great interest and amusement to tell on the theme "Film Music." Some of his samples on the piano of what used to be played in the early days of the cinema provoked much laughter.

In tracing the gradual development up to the present time of orchestral music specially written for each film, he made use of many gramophone records as illustrations. Some of the means and technique employed in putting music to films were explained and many questions were answered, and Mr. Mathieson pointed out not only how several British musicians had already been employed in this work, but what a wide field lies open in the future for further development to both the composer and the man who perhaps lacks creative power but excels at editing and adapting the music of others.

Great enthusiasm for the speaker brought to a close a most friendly and enjoyable afternoon.

This year marks our 40th anniversary and it is to be hoped that nothing will prevent our having a really good "At Home" this term, and if sufficient helpers are available the office will be open on Wednesdays as well as Tuesdays.

PHYLLIS CAREY FOSTER.

REVIEW

BRITISH MUSIC OF OUR TIME. Edited by A. L. Bacharach. Pelican Books. 9d.

In 1942 the Pelican series published Eric Blom's "Music in England," a survey which extended from the earliest beginnings to the present day. Of necessity, only a short space at the end could be devoted to contemporary affairs, and many people will be gratified that this topic has now been expanded in a companion volume, "British Music of Our Time." An introductory chapter describes the pioneer work of men like Parry and Stanford in the English renaissance, the following seventeen chapters are devoted to outstanding single composers and groups of lesser composers, and the book ends with a useful index of recorded music. Unlike the earlier volume, "British Music of Our Time" is a symposium, and most of the contributors are familiar writers whose critical judgments have already earned our confidence. There are good things to be said for making a survey from different vantage points, yet, on the other hand, there can be no uniform standard of judgment. Some writers in this book are more anxious to sell their wares than others, and the hypothetical man-in-the-street, unless wary, may find himself backing the wrong horse, to change the metaphor. Yet better to have backed and lost than never backed at all, and if the book can help to dispel the mistrust of contemporary music—not only evinced in the street—it will have achieved its purpose.

J. O. C.

COLLEGE CONCERTS

WEDNESDAY, JANUARY 16th (Chamber)

Piano Solo: *Prélude, Choral et Fugue* (*César Franck*)—Madeleine Hall A.R.C.M. (Scholar).
Two Sacred Songs: (a) An Evening Hymn, (b) The Blessed Virgin's Expostulation (*Purell*)—Eileen McLoughlin (Exhibitioner). Accompanist: Henry Vincent (L.C.C. Scholar).
Sonata for Cello and Piano in A minor (*Grieg*)—Eileen Croxford, A.R.C.M., Peggy Gray (Scholar).
Five Mörike Lieder: (a) Auf ein altes Bild, (b) An eine Aeolsharfe, (c) Der Gärtner (d) Das verlassene Mägdlein (e) Fussreise (*Hugo Wolf*)—Eileen McLoughlin (Exhibitioner). Accompanist: Henry Vincent (L.C.C. Scholar).

WEDNESDAY, JANUARY 23rd (Chamber)

String Quartet in C minor, Op. 18, No. 4 (*Beethoven*)—Hugh Bean (Scholar), Ursula Snow (Scholar), Ruth Mary Allsobrooks, A.R.C.M., Sylvia Southcombe (Scholar).
Recitative and Aria: *Zeffiretti lusinghieri* (Idomeneo) (*Mozart*)—Eve Warren (Scholar). Accompanist: Joyce Scowen, A.R.C.M. (Scholar).
Violin Sonata in A major, Op. 100 (*Brahms*)—Vivien Hind (Scholar), John Moore-Bridger, A.R.C.M. (Scholar).
Songs: (a) A Pastoral (*Carey, arr. Lane*)

Wilson). (b) I know a bank, (c) Heffle Cuckoo Fair (*Martin Shaw*)—Marion Studholme (Scholar). Accompanist: Henry Vincent (L.C.C. Scholar). Cello Solo: *Elégie (Faure)*—Elizabeth Buckingham (Scholar), Elizabeth Hopkins (Scholar). Piano Solo: Ballade in G minor, Op. 24 (*Grieg*)—Margaret Olivier (Scholar).

WEDNESDAY, JANUARY 30th (Chamber)

Sonata for Violin and Piano in G minor (*Tartini*)—Peggy Croxford (Exhibitioner), Rosemary Croxford. Two Operatic Arias: (a) Qual farfalletta (Partenope) (*Handel*), (b) Batti, batti (Don Giovanni) (*Mozart*)—June Reis (L.C.C. Scholar). Accompanist: Margaret Brown. Sonata for Cello and Piano in G minor (*John Ireland*)—Anna Shuttleworth (Scholar), Elizabeth Hopkins (Scholar). Piano Solo: Ballade No. 3 in A flat major (*Chopin*)—Laura Marshall, A.R.C.M. (Scholar). String Quartet in A minor, Op. 29 (*Schubert*)—Marjorie Croxford, Peggy Croxford (Exhibitioner), Rosemary Croxford, Eileen Croxford, A.R.C.M.

TUESDAY, FEBRUARY 5th (The Second Orchestra)

Concerto for Violin and Orchestra (*Mendelssohn*)—Donald Purnell (Scholar). Symphony No. 3 in E flat major (The Eroica) (*Beethoven*). Conductor: George Stratton.

WEDNESDAY, FEBRUARY 6th (Chamber)

String Quartet in D major, K 575 (*Mozart*)—Madeleine Makins, A.R.C.M. (Caird Scholar), Margaret Olivier (Scholar), Mary Goodman, A.R.C.M. (Scholar), Madeleine Mackenzie, A.R.C.M. (Scholar). Two Arias: (a) Jesus, Saviour, I am Thine (Matthew Passion), (b) Praise God, the year is nearly ended (Cantata No. 28) (*Bach*)—Anne Alderson, A.R.C.M. (Associated Board Scholar). Accompanist: Coral Price. Piano Sonata in A minor, Op. 164 (*Schubert*)—Margaret Brown. Piano Trio in B flat major, Op. 97 (The Archduke) (*Beethoven*)—Tessa Robbins (Scholar), Sasha Robbins, A.R.C.M. (Blumenthal Scholar), Patricia Sutton-Mattocks, A.R.C.M. (Leverhulme Scholar).

WEDNESDAY, FEBRUARY 13th (Chamber)

String Quartet in D minor (Death and the Maiden) (*Schubert*)—Tessa Robbins (Scholar), Sydney Booth (Scholar), Desmond Heath (Scholar), Sasha Robbins, A.R.C.M. (Scholar). "Villanelle" for Horn and Piano (*Paul Dukas*)—Andrew McGavin (Exhibitioner), Edward Downes (Scholar). Songs: (a) My fair, (b) The Salley Gardens, (c) Hymn for a child, (d) The scapegoat (from Songs Sacred and Profane) (*John Ireland*)—Mona Rees. Accompanist: Henry Vincent (L.C.C. Scholar). Suite, "Baal Shem," for Violin and Piano: (a) Improvisation, (b) Contrition, (c) Rejoicing (*Ernest Bloch*)—Mary Priestley (Hon. Scholar), Joan Dickson, A.R.C.M. (Scholar). "Five Impressions of a Holiday" for Flute, Cello and Piano: (a) In the hills, (b) By the rivers, (c) The water-wheel, (d) The village church, (e) At the fair (*Eugene Goossens*)—Ronald Gillham, A.R.C.M., Joan Dickson, A.R.C.M. (Scholar), Henry Vincent (L.C.C. Scholar).

THURSDAY, FEBRUARY 14th (The First Orchestra)

Concerto for Piano and Orchestra, No. 2, in C minor (*Rachmaninoff*)—Pamela Kitchen (Scholar). Symphony No. 7 in C major (*Schubert*). Conductor: Richard Austin.

WEDNESDAY, FEBRUARY 20th (Chamber)

Chaconne for Violin and Piano (*Vitali*)—Cynthia Freeman (Scholar), Peggy Gray (Scholar). Piano Solos: (a) Gigue in G minor (Suite No. 9) (*Handel*), (b) Study in F major, Op. 10, No. 8 (*Chopin*)—Mary Ensell. Violin Sonata in G minor (Devil's Trill) (*Tartini*)—Tessa Robbins (Scholar), Joyce Scowen, A.R.C.M. (Scholar). Songs: (a) Frühlingstraum, (b) Der Doppelgänger (*Schubert*), (c) Waldesgespräch, (d) Die beiden Grenadiere (*Schumann*)—Thorstein Hannesson (Exhibitioner). Accompanist: Henry Vincent (L.C.C. Scholar). Piano Sonata in G minor, Op. 22 (*Schumann*)—Daphne Sandercock (Associated Board Scholar).

WEDNESDAY, FEBRUARY 27th (Chamber)

Piano Solo: Fantasia Cromatica e Fuga (*Bach*)—Sylvia Faust, A.R.C.M. (Associated Board Scholar). Arias: (a) Dissolve, O my heart (St. John Passion), (b) Ricetti gamezza e pavento (Cantata No. 209) (*Bach*)—Elizabeth Boyd (Scholar). Accompanist: Margaret Montgomery, A.R.C.M. Sonata for Violin and Piano in D major (*Handel*)—Donald Purnell (Scholar), Doreen Long (L.C.C. Scholar). Songs: (a) Wir wandelten, (b) Das Mädchen spricht, (c) Immer leiser wird mein Schlummer (*Brahms*)—Margaret Mann, A.R.C.M. Accompanist: Joyce Scowen, A.R.C.M. (Scholar). Piano Solo: Ballade in G minor (*Chopin*)—Sheila Bromberg. Songs: (a) Fair house of joy (*Roger Quilter*), (b) I know a bank (*Martin Shaw*), (c) I have twelve oxen (*John Ireland*)—Doreen Simmonds (Hon. Exhibitioner). Accompanist: Annis Howard Jones. Piano Solo: Abegg Variations (*Schumann*)—Barbara Pentith (Exhibitioner).

WEDNESDAY, MARCH 13th (Chamber)

Sonata for Cello and Piano in G major (*Sanmartini*)—Mary Mitchison (Scholar), Margaret Olivier (Scholar). Arias: (a) Dormendo stai, (b) Ah, che ador di buono, (c) Luoghi sereni e cari, (d) Tempo e alfin di muover guerra (*Donaudy*)—June Wilson (Scholar). Accompanist: Coral Price. Piano Sonata in A flat major, Op. 110 (*Beethoven*)—Mary Guidon, A.R.C.M. Suite for Flute and Piano: (a) Invocation, (b) Berceuse orientale, (c) Barcarolle, (d) Scherzo-Valse (*Philippe Gaubert*)—Rena'd Gillham, A.R.C.M., Peggy Gray (Scholar).

Songs: (a) Loveliest of trees (*E. J. Moeran*), (b) When I am dead, my dearest, (c) Report Song (*John Ireland*), (d) Cradle Song (*Arnold Bax*), (e) Easter Carol (*Martin Shaw*)—Joan Gray, A.R.C.M. (Exhibitioner). Accompanist: Joyce Scowen, A.R.C.M. (Scholar). Organ Prelude and Fugue in C major (*Bach*)—Edgar Landen (Bruce Scholar).

TUESDAY, MARCH 19th (The Second Orchestra)

Concerto for Piano and Orchestra (*Schumann*)—Anne Alderson, A.R.C.M. (Associated Board Scholar). Conductor: Leo Quayle (Exhibitioner). Symphony No. 2 in D major (*Beethoven*). Conductor: George Malcolm (Exhibitioner).

WEDNESDAY, MARCH 27th (Chamber)

Quartet for Flute and Strings in A major, K.298 (*Mozart*)—Ronald Gillham, A.R.C.M., Hugh Bean (Scholar), Bridget Howe, Madeleine Mackenzie, A.R.C.M. (Scholar). Songs: (a) Der Leiermann, (b) Die Post, (c) Aufenthalt (*Schubert*)—Barbara Roach (Exhibitioner). Accompanist: Peggy Hopkins (L.C.C. Scholar). "London Pieces" for Piano: (a) Chelsea Reach, (b) Ragamuffin, (c) Soho Forenoons (*John Ireland*)—Madeleine Hall, A.R.C.M. (Scholar). Songs: (a) The bells, (b) Song of the shadows (*Armstrong Gibbs*), (c) Gavotte, (d) Come sing and dance (*Herbert Howells*)—Margaret Emmerton, A.R.C.M. (Exhibitioner). Accompanist: Joyce Scowen, A.R.C.M. (Scholar). Quintet for Piano and Strings (*Ernest Bloch*)—Peggy Gray (Scholar), Vivien Hind (Scholar), Sheila Osmond, A.R.C.M. (Scholar), Mary Goodman, A.R.C.M. (Scholar), Anna Shuttleworth (Scholar).

THURSDAY, MARCH 28 (The First Orchestra)

Concerto for Cello and Orchestra (*Dvorak*)—Amaryllis Fleming (Hon. Associated Board Scholar). Aria: Let the bright seraphim (Samson) (*Handel*)—Margaret Wortley, A.R.C.M. (Associated Board Scholar). Symphony No. 1 in E minor (*Sibelius*). Conductor: Richard Austin.

OPERA REPERTORY

An Opera Repertory Performance was given in the Parry Theatre on Wednesday, March 20th. Conductor: Mr. Hermann Grunebaum, Hon. R.C.M.

1. "THE MAGIC FLUTE": Act I, Scene 1 (*Mozart*)

Tamino, Charles Danson; Three Ladies of the Queen of the Night, Betty Goodall, Shirley Brooks, Barbara Roach.

2. "ORPHEUS": Act III (*Gluck*)

Orpheus, Lilian Simmons; Euridice, Margaret Mann; Amor, Jeane Hamm.

3. "OTHELLO": Duet from Act I (*Verdi*)

Othello, Thorsteinn Hannesson; Desdemona, Rita Vernon.

4. "LA BOHEME": Act III (*Puccini*)

Mimi, Grace Kidd; Musetta, Margaret Wortley; Rudolf, Charles Danson; Marcel, John Frost; Peasant Women, Shirley Brooks, Jeane Hamm, Iris Kells, Barbara Roach, Lilian Simmons, Marion Studholme.

Pianists: Leo Quayle, Noel Nickson, Betty Matthews.

DRAMA

A performance was given by the pupils of the Dramatic Class in the Parry Theatre on Wednesday, March 6, at 5 p.m., and Friday, March 8, at 2.30 p.m.

"THE IMPORTANCE OF BEING EARNEST"

By Oscar Wilde

John Worthing, J.P. (of the Manor House, Woolton, Hertfordshire), Peter Baker; Algernon Moncrieff (his friend), Eric Shilling; Rev. Canon Chasuble, D.D. (Rector of Woolton), Geoffrey Thomson; Lane (Mr. Moncrieff's manservant), Ronald Gillham; Lady Bracknell, Beryl Engel; Hon. Gwendolen Fairfax (her daughter), Margaret Tiley; Cicely Cardew (John Worthing's ward), Pat Jolley; Miss Prism, Jeane Hamm; Merriman, Dawn Avelino; Maid, Doreen Simmonds.

Act I: Algernon Moncrieff's Flat in Half-Moon Street, W.

Act II: The Garden at the Manor House, Woolton.

Act III: The Morning-room at the Manor House, Woolton.

Produced by Joyce Wodeman and Susan Richmond.

L.C.C. JUNIOR EXHIBITIONERS

An Informal Concert was given by the County Council Junior Exhibitioners on Saturday, March 30, at 11.30 a.m. Piano solos were played by Shirley Sangwine, Joan Crawley, Josephine Gabarro, Anne Kendon, Brenda Crookenden, Roy Greenbank, Maureen Lovell,

Bridget Souper, Lucille Foux, Raymond Grimsdale, Janet Jones, George Crudgington, Alan Hemming, Eunice Marino, Janet Humby, Sheila Adams and Michael Neill. Violin pieces were played by Brian Hill, Jean Congrave, Basil Smart and Trefor Jones. Hilary Leech and Pauline Scott played cello solos, and Sylvia Caveley two pieces for viola. Flute, clarinet and trumpet solos were played by Christopher Ely, Donald Purchase and Michael Clothier respectively, and the concert ended with a performance of W. H. Reed's Suite "Down in the West Country" by the orchestra, conducted by Freda Dinn.

LIST OF NEW PUPILS ADMITTED TO COLLEGE

NEW STUDENTS—SUMMER TERM, 1946

Bubniuk, Irene O., Associated Board Scholar from Canada
 Craig, Doris P. B., Associated Board Scholar from New Zealand

RE-ENTRIES—SUMMER TERM, 1946

Andrews, J. H.	Paton, G.
Arthur, Kathleen	Rawdon-Smith, Pauline
Brodie, A. P. C.	Rowbotham, Hazel
Ford, Pamela	Skinner, H. N.
Foster, C. N. M.	Stephens, H. B.
Griffiths, A. B.	Treneman, Jill
Hodgson, J.	Ward, P. C.
Lambert, Margaret	Wilkins, Judith
Lawrence, D. R.	Withers, Elizabeth
Lord, R. T.	Woolcock, Alice
Murray, Anne	

A.R.C.M. EXAMINATION

APRIL, 1946

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Solo Performing)—

Brown, Sylvia Florence
 Long, Doreen Muriel
 Moores, John Davis
 Murrell, Joan Clifton
 Woodland, Dennis

SECTION II. PIANOFORTE (Teaching)—

Attfield, Peggy Elizabeth
 Boniface, Margaret
 Callow, Barbara Ellen
 Povey, Jean
 Price, Coral May

SECTION V. STRINGED INSTRUMENTS (Solo Performing)—

Violin—

Barber, Mary Cecilia
 Freeman, Cynthia

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

Violin—

Bole, Hazel Beatrice
 Shettle, Elisabeth Jane

Cello—

Horsfall, Jean Mary

SECTION VII. HARP (Solo Performing)—

Evans, Beti

SECTION IX. SINGING (Solo Performing)—

Halliday, Donald

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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Hon. Secretary and Treasurer, R.C.M. Union Loan Fund:

Miss URSULA GALE.

Hon. Auditor: DR. F. G. SHINN.

The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

The Subscription for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5s. per annum. All other persons pay 7s. 6d. per annum, except Members residing outside the British Isles, who pay 3s. The financial year commences on January 1st.

The Union Office (Room 45) is open for business and enquiries for the present on Tuesday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A Loan Fund exists in connection with the Union, for which only Members are eligible as applicants.

THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

"The letter killeth, but the Spirit giveth life."

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